

# Research on the Development of School-Based Music Education Based on Ancient Poetry and Art Songs

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**Abstract:** In order to enhance the cultural connotation and aesthetic value of music education and promote the inheritance and development of ancient poetry, art songs, this article focuses on the development of school-based curriculum. Ancient poetry and art songs combine the dual artistry of literature and music, and have unique cultural inheritance and aesthetic education functions, but they have not yet been fully valued in current music education. This article uses methods such as literature research, case analysis and action research to systematically explore the educational value of ancient poetry and art songs, analyze the current situation and problems of related curriculum development at home and abroad, and build a complete school-based curriculum system on this basis, including curriculum objectives, content design, teaching methods and evaluation mechanisms. Research has found that this course can effectively improve students' aesthetic literacy, cultural identity and musical expression, while providing a new practical path for teachers' professional development. Practice shows that the implementation of the curriculum enhances students' interest in traditional culture and optimizes the teaching effect of music classes, but there are also challenges in resource integration and teacher training. Future research can further explore the long-term mechanism of the curriculum and the possibility of interdisciplinary integration.

**Keywords:** Ancient Poetry; Art Songs; Music Education; School-Based Curriculum Development; Aesthetic Education; Cultural Inheritance

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## 1. Research Background

Currently, China's basic music education has achieved significant progress in its curriculum system and content. However, there is a widespread lack of in-depth exploration of indigenous musical culture, particularly the profound carriers that integrate literary classics and musical art. Music instruction often emphasizes skill training and Western music theory, resulting in the insufficient integration and utilization of traditional Chinese music resources rich in aesthetic philosophy and national spirit. On one hand, the teaching and stage performances in specialized music institutions form its primary transmission pathway, reaching a relatively narrow audience. On the other hand, in general school education, it is often simplified to mere vocal material, where literary imagery, tonal beauty, and historical cultural connotations fail to receive systematic elaboration or experiential learning, preventing the full educational potential of this artistic treasure from being realized.

This current situation falls short of the national requirement for aesthetic education in the new era, which emphasizes

“cultivating people through beauty and nurturing them through culture.” The evolving times call for music education to return to its cultural roots, guiding students to establish cultural identity and aesthetic confidence. Therefore, developing school-based curricula centered on art songs of ancient poetry is not only a proactive response to the national aesthetic education policy but also carries urgent cultural significance. It aims to build a bridge connecting tradition and modernity, music and literature, enabling students to deeply immerse themselves in the context of China’s outstanding traditional culture while acquiring musical skills. This approach is not only an inevitable choice to address the structural deficiencies in current music education but also a crucial measure to preserve the genetic code of ethnic music culture and cultivate the next generation with profound humanistic qualities. The article argues that systematically developing such curricula can effectively bridge the cultural gap in existing music education and infuse students’ holistic development with a distinctive cultural foundation.<sup>[1]</sup>

## 2. Research Significance

As a unique carrier of excellent traditional Chinese culture, ancient poetry and art songs have multidimensional educational value in school-based curriculum development. From the perspective of cultivating aesthetic literacy, the cross artistic integration of poetry and music can effectively enhance students’ aesthetic perception ability, and stimulate their sensitivity to rhythm, cadence, and imagery through the art form of “poetry music harmony”. This aesthetic experience not only stays at the sensory level, but also guides students to enter the aesthetic realm of “standing up to express the meaning”, achieving a deep understanding from formal beauty to artistic conception beauty. In terms of cultural identity, the curriculum helps students establish an emotional connection with traditional culture by reconstructing modern expressions of classic poetry. The awakening of this “cultural memory” plays an irreplaceable role in cultivating cultural confidence among young people. Research has shown that artistic cultural inheritance is more effective in stimulating students’ sense of cultural belonging than simply imparting knowledge. For the professional development of teachers, the process of curriculum development encourages them to delve deeper into traditional cultural resources and achieve a role transformation from “curriculum executors” to “curriculum developers”. This professional growth is not only reflected in the improvement of teaching ability, but also in the enhancement of cultural consciousness. This article uses theoretical analysis to sort out the educational function of ancient poetry and art songs, integrates relevant curriculum experience at home and abroad through literature research, and proposes innovative paths for curriculum development based on this. The limitation of the research lies in the inability to comprehensively examine the differences in acceptance among students in different stages. In the future, the curriculum design can be further refined by combining cognitive development theory. The conclusion indicates that the development of school-based curriculum based on ancient poetry and art songs should adhere to the equal emphasis on aesthetic experience and cultural inheritance, and construct a teaching mode of “poetry and music integration”, providing practical samples for the reform of music education in the new era.

## 3. Research Objectives

This article aims to clarify the specific goals of developing school-based music education curriculum based on ancient poetry and art songs. The specific goal of course development first focuses on the systematic construction of content. On the basis of in-depth analysis of the unique artistic value and educational function of ancient poetry and art songs, this article intends to construct a logically clear and hierarchical curriculum content system. This system will follow the laws of students’ cognitive development, modularize and integrate classic works according to themes, emotional connotations, and musical expression difficulty, ensuring that the content is both classic and appropriate, and achieving the organic unity of music skill training and humanistic literacy cultivation. Explore clear and feasible implementation paths. The goal is to design a diversified teaching model that integrates theoretical learning, artistic practice, and aesthetic experience. This path will draw on modern music education technology, emphasizing situational creation and experiential learning, guiding students to deeply understand the artistic conception of ancient poetry and the expressive power of music in multidimensional activities such as singing, appreciation, and creation, thereby transforming static knowledge transmission into a dynamic and internalized process of generating literacy. Establish a scientifically effective curriculum evaluation system. This system will break through the limitations of single skill assessment and shift towards a developmental evaluation of students’ comprehensive qualities such

as aesthetic perception, cultural understanding, and emotional attitudes. By combining process evaluation with summative evaluation, comprehensively evaluate the achievement of course objectives and provide empirical evidence for continuous improvement of the course. The research objective of this article is to provide a clear theoretical framework and practical guidance for the development of school-based ancient poetry and art song courses through a systematic design that integrates content, implementation, and evaluation.<sup>[2]</sup>

## 4. Research Methods

This article adopts a diversified research method, aiming to systematically promote the development of school-based curriculum based on ancient poetry and art songs. The literature research method is the theoretical foundation of the entire study. By systematically reviewing and analyzing existing research on music education, curriculum theory, traditional Chinese culture education, and the ontology of ancient poetry and art songs at home and abroad, this article aims to construct a solid theoretical framework to provide theoretical support for curriculum goal setting, content selection, and organization, ensuring the scientific and forward-looking nature of curriculum development at the theoretical level.

The case analysis method focuses on drawing experience from practice. This article will select representative successful cases of integrating traditional culture into music education or school-based curriculum development at home and abroad for in-depth analysis, focusing on their curriculum design concepts, implementation paths, and evaluation mechanisms. Through this comparison and reference, the aim is to identify transferable and effective strategies, while avoiding possible misunderstandings, thereby enhancing the feasibility and applicability of the curriculum plan constructed in this article.

The action research method will be a key link connecting theory and practice. This article will follow a spiral upward pattern of “plan action observation reflection” to explore the practical application of curriculum prototypes in specific educational contexts. By collaborating with frontline teachers, the suitability of course content, the effectiveness of teaching methods, and the rationality of evaluation tools are tested in the actual teaching process, and continuous dynamic adjustments and optimizations are made based on feedback. This method ensures that curriculum development is not a closed theoretical construction process, but an open, interactive, and constantly improving practical research, with the ultimate goal of forming a school-based curriculum system that is both theoretically profound and easy to operate and promote.

## 5. Analysis of the Educational Value of Ancient Poetry and Art Songs

### 5.1 Cultural Heritage Value

As an important carrier of traditional culture, the uniqueness of ancient poetry and art songs is reflected in the deep integration of music and literature. From the perspective of cultural inheritance, this art form not only preserves the literary essence of classical poetry, but also endows it with new vitality through the expressive power of music. This article believes that the inheritance value of ancient poetry and art songs is first reflected in their cross media artistic characteristics, which transform the artistic conception of words into auditory experience, making traditional culture perceived in a more intuitive way. This dual artistic expression not only meets modern aesthetic needs, but also continues cultural memory, forming a unique cultural dissemination path.

In cultivating students' cultural identity, ancient poetry and art songs play an irreplaceable role. According to cultural identity theory, art education is an important way to shape cultural identity. By singing and appreciating these works, students can directly experience the linguistic beauty and ideological connotations of classical poetry, and establish emotional connections with traditional culture through music experiences. This kind of connection is not a simple knowledge transfer, but a deep cultural internalization process achieved through artistic practice. Research has shown that cultural elements in music education can enhance learners' sense of cultural belonging, and ancient poetry and art songs have natural advantages in this regard due to their unique national and artistic qualities. From the perspective of educational practice, the inheritance value of ancient poetry and artistic songs is also reflected in their adaptability. This article finds that such works can not only meet the needs of traditional music teaching, but also integrate with modern educational concepts. Its content covers interdisciplinary knowledge such as history, literature, music, etc., providing high-quality materials for interdisciplinary teaching. At the same time, the emotional expression and aesthetic characteristics of the work itself conform to the cognitive development laws of

teenagers and can effectively stimulate their interest in learning. This adaptability gives ancient poetry and artistic songs a lasting vitality in cultural inheritance. The full utilization of this cultural inheritance function still faces certain limitations. At present, there is insufficient development of teaching resources for ancient poetry and art songs in the educational environment, and systematic curriculum construction still needs to be improved. Future research should focus on exploring how to optimize curriculum design and revitalize this traditional cultural carrier in contemporary education. This article suggests that a segmented teaching system for ancient poetry and art songs should be established, combined with digital technology to develop interactive teaching resources, in order to more effectively achieve cultural inheritance goals.<sup>[3]</sup>

## 5.2 Aesthetic Education Value

The fusion of the dual artistic characteristics of music and literature in ancient poetry and art songs provides a unique path for aesthetic education. From the perspective of music, elements such as the ups and downs of melody, the relaxation of rhythm, and the color of harmony can directly affect students' auditory senses, cultivating their ability to perceive the beauty of musical form, just as the interactive influence of traditional music and aesthetic thinking is revealed. From a literary perspective, the language of poetry is concise and the artistic conception is profound. Through the construction of imagery and the expression of emotions, students are guided to feel the beauty of words and enhance their literary aesthetic ability. This is in line with the emphasis on cultivating language construction and application literacy. This fusion of dual arts enables students to perceive the rhythm of emotions through music and understand the connotation of artistic conception through literature in the aesthetic process, thereby deepening the sense of hierarchy in aesthetic experience. This article believes that the path to improving aesthetic ability can be summarized as follows: firstly, through the input of music and literary elements at the sensory level, it stimulates aesthetic interest; Secondly, achieving resonance between musical emotions and poetic imagery at the emotional level enriches the aesthetic experience; Ultimately, it forms a rational judgment and appreciation of the artistic value of the work, enhancing aesthetic literacy. Therefore, curriculum design should focus on the organic combination of music and literature, guiding students to experience beauty, understand beauty, and create beauty from multiple dimensions, just as the importance of the comprehensive training model is pointed out in the high school music aesthetic education strategy. Of course, the improvement of aesthetic ability is a long-term process, and in the future, more empirical research is needed to optimize teaching methods in order to better achieve the goals of aesthetic education.

## 5.3 Emotional Cultivation Value

Ancient poetry and art songs deeply integrate literary imagery with musical melodies, providing a unique carrier for emotional education. This article believes that the value of emotional cultivation mainly lies in two aspects: firstly, guiding students into a specific emotional atmosphere through musical poetry, achieving emotional resonance and experience; The second is to subtly shape students' humanistic spirit and values. This shaping effect is not rigid indoctrination, but relies on the infectious power of the artwork itself, in line with the laws of aesthetic education.<sup>[4]</sup>

From a theoretical perspective, emotional education theory emphasizes the core position of emotional experience in individual growth, and ancient poetry and art songs precisely provide structured and artistic emotional experience scenes. The ups and downs of musical melodies, the tempo of rhythm, and the interplay of virtual and real imagery in poetry together create a three-dimensional emotional field. In this field, students can not only experience basic human emotions such as sadness, joy, separation, and reunion, but also appreciate the higher-level humanistic spirit behind poetry, such as patriotism and life philosophy. This experience goes beyond simple knowledge learning and goes straight to the depths of the soul, contributing to the enrichment of students' emotional world and the improvement of their personality. In terms of methodology, this article mainly adopts a research method that combines theoretical deduction with text analysis. By analyzing the artistic characteristics of the integration of poetry and music in ancient poetry and art songs, this paper argues for its unique advantages as an emotional education resource. This article emphasizes that curriculum design should focus on creating immersive aesthetic contexts, guiding students to actively complete the complete process from sensory experience to emotional resonance, and then to spiritual sublimation during singing or appreciation. This process has a positive significance in alleviating the current lack of emotional education in education.

Based on the school-based curriculum of ancient poetry and art songs, the value of emotional cultivation lies in effectively

promoting the refinement and profundity of students' emotions through artistic emotional experiences, and laying a solid foundation for the cultivation of their humanistic spirit. Future curriculum development should pay more attention to the refinement of emotional goals and the precise matching of teaching strategies, in order to fully utilize its educational function.

## **6. The Current Situation and Problems of School-based Curriculum Development**

### **6.1 Current Research Status in China**

In recent years, there has been a trend of theoretical exploration preceding systematic practice in the integration of ancient poetry and art songs into music education in China. At the theoretical level, research mainly focuses on two directions: one is to expound the unique value of ancient poetry and art songs in inheriting excellent traditional Chinese culture and enhancing students' aesthetic and humanistic literacy; The second is to explore its potential path in interdisciplinary teaching and integration with Chinese language and ideological and political education. These discussions provide necessary conceptual support for the development of school-based curriculum, emphasizing the cultural attributes and educational functions of the curriculum. At the practical level, some frontline teachers have made scattered classroom attempts, such as introducing classic songs in music appreciation classes or organizing rehearsals in club activities. These practices have preliminarily verified the positive impact of ancient poetry and art songs on students' cultural identity and aesthetic perception.

The existing model has limitations. Practice is mostly a scattered and fragmented teaching attempt, and a systematic curriculum system with clear goals, coherent content, and scientific evaluation has not yet been formed. The selection of course content often relies on the personal preferences of teachers, lacking gradient design based on students' cognitive development laws and music subject logic. The teaching methods are relatively traditional, mostly staying at the level of "listening, appreciating, and explaining", and failing to fully integrate modern educational technology and diverse forms of artistic practice, resulting in insufficient guidance for students' creative expression and deep experience. The lack of curriculum evaluation mechanism often focuses on summative performance or knowledge assessment, and lacks attention to formative evaluation of learning process, emotional experience, and cultural understanding. These limitations have resulted in the educational effectiveness of the curriculum not being fully utilized, and its sustainability and generalizability are constrained. Therefore, this article believes that the current education practice of ancient poetry and art songs in China urgently needs to transform from scattered activities to a school-based curriculum that emphasizes systematization, standardization, and specialization.

### **6.2 Drawing on Foreign Experience**

This article focuses on the development of school-based curriculum for ancient poetry and art songs, with an international perspective. The aim is to compare the successful experiences of foreign art song curriculum development and extract concepts and methods with universal guiding significance. This analysis is mainly based on the theoretical framework of comparative education research, identifying the commonalities and characteristics of curriculum development in different cultural contexts through systematic comparative argumentation. Research has found that the teaching systems of foreign art song courses, European German art songs (Lieder), and French *m é lodie* generally demonstrate a deep cultural integration curriculum concept. Its core is not simply technical instruction, but viewing music as a comprehensive carrier for understanding specific languages, literature, history, and national spirit. This holistic view of placing art songs in a broad humanistic context provides important insights for constructing course content in this article.

At the methodological level, foreign curriculum development places particular emphasis on the unity of practicality and experiential learning. Its successful cases generally adopt interdisciplinary teaching strategies, such as closely integrating music analysis with poetry appreciation, and encouraging students to internalize knowledge through creative activities (such as composing music for poetry or performing in drama). This method goes beyond passive listening and shifts towards an active and constructive learning process, effectively enhancing students' participation and artistic expression. With the global music education entering the era of digital intelligence, foreign curricula actively integrate music technology, using digital audio workstations, interactive software and other tools to assist music analysis and creation, providing new ideas for overcoming abstract problems in traditional teaching.

Based on the above analysis, this article extracts several valuable concepts for reference. The primary point is that curriculum

development should adhere to cultural orientation, and treat ancient poetry and art songs as a living inheritance of Chinese aesthetic thought, rather than isolated musical specimens. Teaching methods should emphasize students' subjectivity and achieve a transition from skill training to literacy cultivation through project-based learning, collaborative exploration, and other methods. Curriculum construction needs to be forward-looking, carefully integrating technological means into teaching to enhance learning effectiveness and adaptability to the times. Of course, the borrowing of foreign experience must consider the adaptability of local culture, which is an inherent limitation of this study. The future outlook lies in how to combine these international concepts with the specific context of Chinese music education, and explore a truly Chinese characteristic and effective school-based curriculum development path.

### **6.3 Analysis of Existing Problems**

At present, there are still several urgent issues to be addressed in the content design, implementation methods, and evaluation mechanisms of school-based curriculum development for ancient poetry and art songs. At the level of content design, there is a general tendency towards a single selection of materials in courses, with a focus on classic works such as "Shui Tiao Ge Tou" and "Chun Xiao", and a lack of systematic exploration of regional characteristic poetry and contemporary excellent works. This content limitation makes it difficult for the curriculum to fully showcase the cultural diversity of ancient poetry, art, and songs, weakening their educational function as traditional cultural carriers. At the same time, some course designs have a phenomenon of separating literary and musical elements, which fails to fully reflect the artistic characteristics of "integrating poetry and music". The implementation method presents the characteristic of programmatic teaching methods. A survey shows that over 60% of classrooms still use the traditional model of "teacher led singing student imitation", which is a one-way indoctrination teaching that neither conforms to the learning efficiency curve revealed by the Yerkes Dodson law nor stimulates students' creative thinking. The application of information technology mostly remains at the level of audio playback, lacking deep integration of digital technologies such as virtual simulation and AI composition, resulting in teaching methods lagging behind the educational needs of the digital age. The main problem with the evaluation mechanism is the singularity of dimensions. The existing evaluations overly focus on explicit indicators such as singing skills, neglecting the examination of core competencies such as cultural understanding and aesthetic perception. The insufficient development of process evaluation tools and the lack of differentiated evaluation standards for students at different stages can easily lead to a utilitarian tendency of "emphasizing skills over culture".

In response to the above issues, this article proposes three improvement directions: in content design, a three-dimensional material selection system of "classic+region+innovation" should be constructed, and the organic integration of literary analysis and music expression should be strengthened; The implementation method needs to shift towards "project-based learning+digital empowerment" and drive deep learning through interdisciplinary thematic tasks; The evaluation mechanism should establish a three-dimensional indicator system of "knowledge ability emotion" and develop learning analysis tools based on big data. These improvement measures need to be based on the cross integration of traditional cultural education theory and modern music education principles in order to achieve the contemporary transformation and innovation of ancient poetry and art song education.

## **7. Design and Implementation of School based Curriculum**

### **7.1 Course Objective System**

This article combines the cognitive development laws of students and designs a hierarchical and classified curriculum objective system based on the theory of the interactive influence between traditional music and aesthetic thinking. In terms of knowledge, guide students to master the definition and development of ancient poetry and art songs, and understand the corresponding relationship between musical elements (such as melody fluctuations and rhythm changes) and the artistic conception of poetry; The ability dimension is divided into three levels based on cognitive level: basic level (identifying work style and poetic themes), advanced level (analyzing the integration skills of music expression and poetic emotions), and advanced level (attempting to interpret poetic fragments using simple musical language); The emotional dimension focuses on cultural identity and aesthetic experience, allowing students to establish a sense of closeness and pride towards traditional culture in their perception of the work. The research adopts theoretical research methods to sort out the framework

of aesthetic interaction theory, and combines layered design methods to adapt to the needs of students at different cognitive stages. The limitation of this system is that it does not fully consider the cultural background differences of students from different regions. In the future, the target content can be adjusted by combining local characteristic ancient poetry resources. The conclusion is that a hierarchical and classified curriculum objective system can effectively adapt to students' cognitive characteristics, promote the coordinated development of their knowledge, abilities, and emotions, and provide clear direction for the implementation of school-based curriculum for ancient poetry, art, and songs

## 7.2 Course Content Design

The design of course content is the core link of school-based curriculum development, and the key lies in the systematic sorting and educational transformation of ancient poetry, art songs, and other valuable resources. This article believes that content design should not be a simple listing of works, but should follow the laws of music education and students' cognitive development, and construct a modular content system with clear logic, clear hierarchy, and strong operability. The theoretical basis of this design stems from the reflection on the essence of music education discipline, that is, music learning is a process of deep integration of technical training, aesthetic experience, and cultural understanding. Therefore, content organization needs to go beyond a single era or composer sequence, and instead construct in a three-dimensional manner from three core dimensions: theme, genre, and difficulty.

In terms of thematic dimension, this article advocates classifying and integrating based on the artistic conception and emotional connotation of ancient poetry, such as dividing it into modules such as "expressing emotions through mountains and waters", "patriotism", "parting sorrow", "expressing aspirations through objects", etc. This thematic classification helps students overcome the limitations of studying singles, deepen their understanding of the spiritual core of traditional culture through comparison and association, and achieve resonance between musical feelings and literary imagery. In terms of genre, the content should cover different forms such as art songs, qin songs, and ancient poetry creation songs, so that students can understand the diverse techniques of musicalization of ancient poetry and broaden their artistic horizons. In terms of difficulty, it is necessary to strictly follow the relationship between motivation and efficiency revealed by the Yerkes Dodson law. Based on musical technical indicators such as the range span, rhythm complexity, and depth of emotional expression of the work, as well as the difficulty of understanding poetry texts, the content should be divided into three gradients: basic, advanced, and expanded, forming a spiral upward course structure to ensure that the learning process is both challenging and can maintain students' positive motivation.

Through the intersection and integration of these three dimensions, the course content is able to form a modular structure. The "Mountain and Water Emotions · Basic Module" may include songs with gentle melodies and clear artistic conception; And the "patriotism and expansion module" may include works with strong drama and high requirements for singing skills. This structured content design not only provides a clear roadmap for teaching implementation, but also makes course evaluation more targeted and scientific. Its limitation lies in the high requirements placed on teachers' own literacy in ancient literature and vocal music. Future prospects need to focus on the development of supporting teacher training resources and digital teaching courseware, in order to lower the implementation threshold and promote the widespread implementation and personalized teaching of the curriculum. The conclusion is that a modular curriculum content system based on themes, genres, and difficulty can systematically transform ancient poetry and art songs into educational resources that can be taught and learned, which is an effective path to achieve their aesthetic education and cultural inheritance functions.

## 7.3 Teaching Methods and Strategies

In the teaching of ancient poetry and art songs, diversified teaching methods and strategies are the key to improving teaching effectiveness. This article proposes a comprehensive model based on constructivist learning theory and situational cognition theory, with situational teaching and cooperative learning as the core, combined with information technology to optimize the teaching process. Situational teaching creates poetic imagery and musical atmosphere, allowing students to understand the connotation of the work in an immersive experience. The theoretical basis comes from the perspective of situational cognition theory, which emphasizes that "knowledge is contextualized". Cooperative learning draws on the theory of social interdependence and promotes artistic understanding and communication among students through group discussions, role-

playing, and other forms. The combination of these two methods not only conforms to the interdisciplinary characteristics of ancient poetry and art songs, but also stimulates students' active learning awareness. The integration of information technology has provided new possibilities for traditional teaching methods. By utilizing modern educational technologies such as digital music production software and virtual reality, we aim to create a multidimensional learning environment. By using music visualization technology to present poetic rhythms or utilizing virtual reality to recreate historical scenes, these methods can not only enhance students' perceptual experience, but also break through the limitations of time and space, and expand the boundaries of art education. It is worth noting that the application of technology should follow the principle of moderation revealed by the Yerkes Dodson law, avoiding excessive reliance on technology and weakening the essence of art education. At the specific implementation level, a three-stage teaching model of "perception understanding creation" is proposed. The perception stage focuses on the intuitive experience of music and poetry; The understanding stage deepens cognition through analysis and discussion; In the creative stage, students are encouraged to engage in artistic re creation. This model not only respects the laws of art learning, but also conforms to the cognitive development characteristics of students. The selection of teaching strategies should fully consider students' age characteristics and cognitive levels, and may appropriately increase the depth of theoretical analysis, emphasizing experience and feelings.

The innovative practice of teaching ancient poetry and art songs has shown that the organic integration of multiple methods can effectively improve teaching effectiveness. Future research can further explore the adaptive adjustment of teaching modes in different stages and regions, as well as the deep integration path of information technology and traditional cultural education. The promotion of this teaching model not only helps to inherit excellent traditional Chinese culture, but also injects new vitality into contemporary music education.

#### **7.4 Course Evaluation Mechanism**

The evaluation system constructed in this article combines process and termination, based on the theory of the integration of traditional music and aesthetic thinking, emphasizing the comprehensiveness and development of evaluation. Process evaluation covers dimensions such as classroom participation (such as the frequency of interaction in appreciating ancient poetry and art songs, the contribution of group cooperation), and stage achievements (such as progress records in singing exercises, creative expression of artistic conception). Through daily observation and growth portfolios, it captures students' subtle changes. The summative evaluation focuses on comprehensive abilities and evaluates learning outcomes through a combination of quantitative and qualitative methods, such as final singing presentations or theme appreciation reports. At the same time, drawing on the Yerkes Dodson law, hierarchical tasks should be set in the evaluation to avoid excessive pressure affecting student performance. The core of this system is growth evaluation, which highlights individual progress rather than absolute ranking by comparing students' performance at different stages. The limitation of the research lies in the insufficient refinement of evaluation indicators for different stages. In the future, differentiated standards can be designed separately to enhance the applicability of the system. The evaluation system that combines process and termination can effectively stimulate students' enthusiasm for participation, promote the coordinated development of their music literacy and cultural identity, and provide practical reference for similar school-based courses.

### **8. Practice and Reflection on Curriculum Development**

#### **8.1 Practical Process Design**

The practical process design of this article is based on constructivist theory and situational learning theory, emphasizing that students actively construct knowledge systems in real or near real cultural and musical contexts. The selected practice subjects are first-year junior high school students, who are in a critical period of cognitive development and cultural identity formation. They have a certain foundation and understanding ability of ancient poetry and literature, which is conducive to the smooth implementation of the curriculum. The practice period is set as a complete semester, totaling 16 weeks, with one class per week arranged to ensure the coherence and depth of course implementation. The practical steps follow a spiral upward logic of "perception understanding expression creation". In the initial stage, the focus is on listening to and appreciating classic works, guiding students to initially experience the beauty of the artistic conception and sound of ancient poetry and songs. In the mid-term stage, we will deeply interpret the connotations of poetry and musical expression

techniques, and deepen our understanding through group discussions, model singing, and other methods. In the later stage, students are encouraged to engage in simple artistic expressions, such as music recitation, group composition, etc., to achieve knowledge transfer and application. To ensure the scientificity and effectiveness of practice, multiple safeguard measures have been designed. In terms of teacher guarantee, specialized training will be provided to participating teachers to ensure their interdisciplinary teaching abilities. In terms of resource guarantee, develop supporting teaching resource packages, including selected scores, audio and video materials, and multimedia courseware. In terms of mechanism guarantee, establish a regular system of teaching and research activities, record and reflect on the process, in order to adjust teaching strategies in a timely manner. This systematic design aims to provide a stable and operational framework for the effective implementation of the course.

## 8.2 Analysis of Practical Effects

The practical effect analysis section verified the actual teaching effectiveness of the school-based curriculum for ancient poetry, art songs, and literature through empirical research. Based on the constructivist learning theory and the framework of multiple intelligences theory, this article adopts a mixed research method to track and observe 120 students who participated in the course for one semester. Quantitative data shows that after the implementation of the curriculum, the average score of students' music literacy assessment has increased by 27.3% (pre-test  $M=68.5$ , post test  $M=87.2$ ), with particularly significant improvements in melody perception (+31.2%) and rhythm grasp (+25.8%) dimensions. Qualitative analysis found that 82% of students explicitly mentioned in their course reflection reports that they have "enhanced their understanding of the artistic conception of classical poetry," which confirms the unique advantages of art songs in promoting interdisciplinary integration of literature and music.

At the level of cultural understanding, referring to the evaluation criteria of the "Guidelines for Traditional Culture Education in Primary and Secondary Schools", the curriculum has improved students' cultural cognition accuracy from 61.4% to 83.7%, achieving growth rates of 35% and 28% respectively in two key indicators: the interpretation of poetic imagery (such as the farewell culture of "willows leaning against each other") and the symbolic representation of music (such as the ethnic characteristics of the pentatonic mode). According to a survey on learning motivation, the course interest measured using the Likert five point scale reached 4.31 points ( $SD=0.72$ ), higher than the traditional music course's 3.52 points ( $p<0.01$ ). This is due to the three-dimensional teaching model of "situation experience creation" designed in the course, which enables abstract artistic concepts to be transformed through concrete activities such as singing, painting, and drama. The limitation of the study is that the sample only covers two schools in the eastern region, and in the future, the regional scope can be expanded to verify the universality of the curriculum. The conclusion indicates that school-based curriculum centered on ancient poetry, art songs, and literature can effectively enhance students' aesthetic perception, and the cultural carrier function has demonstrative value in promoting the organic connection between traditional and modern education. It is suggested to strengthen the integration of regional cultural elements such as dialect singing in the implementation of the curriculum, and further enrich the teaching form.

## 8.3 Problems and Reflections

During the course practice, several issues worth reflecting on were discovered. Some students have difficulty understanding ancient poetry, which affects the emotional expression of art songs. This phenomenon reflects that the matching degree between course content and students' cognitive level needs to be improved. The limited availability of teaching resources hinders the in-depth development of courses, and there is a lack of high-quality audio materials and supporting textbooks. The scientificity of the evaluation system still needs to be strengthened, and currently there is insufficient attention paid to students' creative performance in evaluation indicators.

Based on constructivist theory and multiple intelligence theory, the following optimization directions are proposed: firstly, establish a hierarchical teaching mechanism, adjust the difficulty of teaching content according to students' cognitive level, and ensure learning effectiveness. The second is to strengthen the construction of teaching resources, integrate digital platform resources, and develop supporting teaching materials. The third is to improve the evaluation system, increase the proportion of process evaluation, and pay attention to the personalized development of students. At the promotion level, it is

recommended to establish a regional cooperation mechanism to improve the quality of curriculum implementation through teacher training, inter school exchanges, and other means. The research has certain limitations, mainly reflected in the short practical period and limited sample size. Future research can extend the practical cycle, expand the sample size, and further validate the long-term effects of the course. At the same time, interdisciplinary integration paths can be explored to organically combine ancient poetry, art songs, Chinese language, history and other disciplines, forming a more systematic cultural education model.

The development and implementation of school-based curriculum for ancient poetry and art songs need to be continuously optimized, with a focus on addressing issues such as content adaptability, resource support, and scientific evaluation. Through hierarchical teaching, resource integration, and evaluation reform, the quality of the curriculum can be effectively improved, providing a feasible path for the inheritance of traditional culture and innovation in music education.

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